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ABSTRACT

A review of research on writing textbooks suggests that in general, they do not reflect current theories in either content or instructional approach. Examination of some second language writing textbooks reveals three types: (1) those with a traditional approach emphasizing grammar, form, and models; (2) books acknowledging but not integrating new theories; and (3) texts that attempt to transform new theory into practice. It is suggested that while textbooks can provide some secondary material, good advice, clear grammar explanations, editing principles, and reading selections for analysis, the real focus in writing instruction should be on primary texts: student writing, teacher texts, and authentic texts for supplementary reading and analysis. A course exemplifying a syllabus built on these primary text types is described. The course procedure consisted of freewriting, small group and class discussion of the results, reading of a selection from a primary source, journal responses to the reading selection, the writing of an essay, peer response, and individual revision. Accuracy is emphasized in the context of meaningful communication, not as an exercise in itself, and student writing is treated as authentic, written to be read. Appended materials include textbook samples, a classroom feedback exercise, and notes on research in feedback on composition. (MSE)

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The Texts for Teaching Writing

Ann Raimes

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THE TEXTS FOR TEACHING WRITING

Ann Raimes

Choosing materials for a course is always worrying. As more and more new books appear on the market, as more and more methods are recommended, our choice grows. And so being eclectic becomes an overwhelming intellectual burden instead of the judicious enterprise we want it to be. Many teachers feel that their main problem is finding the right materials: if they only had a good book, how much better their teaching would be!

But what in reality is the role of instructional materials? Richards and Rodgers, in their categorization of method into the three parts of approach, design, and procedure (1986), include them under design. The function of materials, they say, derives from the teacher's overall approach to language and language learning, and then from the course objectives, syllabus, learning activities, and learner and teacher roles established by the approach. The materials in their turn "further specify subject matter content ... and define or suggest the intensity of coverage for syllabus items" (1986, p.25). So materials can only reflect the writer's (and presumably the teacher's) theoretical approach to language and to the nature of language learning. The books, tapes, films, whatever we use in the classroom, don't necessarily determine our approach. They implement it. They translate it into practice.

The materials produced in the greatest numbers and those most familiar to teachers are textbooks, so I will focus on them. As approaches change, as the pendulum swings or the paradigm shifts, we expect our books to reflect and incorporate current theories. And our writing textbooks used to do just that. The problem now, however, is that composition theory has moved away from the "subject matter content" that Richards and Rodgers specified. Now that writing is seen as a process and not just as a set of discrete, hierarchical skills that can be learned in a nice tidy order, the idea of "coverage" of a body of knowledge has become obsolete and irrelevant.

I am going to talk first about writing textbooks. A lot of what we know about writing now has come to us from the field of teaching writing to native speakers. The L1 work has led us to do research into process, ethnographic studies, and to examine how our students' texts come into being. So what do L1 researchers have to say about their writing textbooks? Precious little that is good. Textbooks for teaching writing to native speakers are seen as not reflecting current theories: Mike Rose comments that textbooks are "static and insular approaches to a dynamic and highly context-oriented process, and thus are doomed to the

realm of the Moderately Useful"--his capitals (1981, p.65). Why is that? Because they necessarily have to present composing as a linear activity, because writing does not have algorithmic rules in the way that, say, calculus does, because textbooks present drafts without teaching "how to conceive of the need for change" (1983, p.209), and because "writing is simply too complex and too unwieldy an activity to be taught from a textbook" (1981, p.70). While textbooks in other fields can dominate a course because they are a "repository of knowledge" (1983, p.211), composition texts have to convey strategies for "solving complex open-ended problems" (1983, p.211). And Rose questions whether it is at all possible to learn complex processes from textbooks.

Kathleen Welch sees the situation as more dire than the opposition of static and dynamic approaches suggests. She goes so far as to say that "Of the hundreds of pounds of freshman writing books produced each year, few are constructed with any overt indication that composition theory has ever existed" (1987, p.269). This lack of fit between theory and materials is to her the result of a "shared system of belief" between publishers and teachers, a "tacit commitment" between the two that what is needed and what works is the classical canons, the Aristotelian modes, and the use of excerpts as models. This approach to writing instruction she sees as ideological, founded not on sound theory but on unsubstantiated beliefs, almost an act of faith. Process, rather than profoundly influencing classroom directions, has merely been added on as another chapter, another mode (p.272).

The field of L1 writing has not been alone in the amount of research and development of new theory in the last few years. Second language composition, too, has been subject to the same sense of shifting paradigms. Let's look now at how approaches to teaching writing in a second language classroom have changed, and then at how writing textbooks either do or do not reflect the changes.

L2 composition research used to be limited to textual analysis. Ever since Kaplan introduced the concept of contrastive rhetoric--the interference of L1 rhetorical principles for an L2 learner (1966)--studies have explored various aspects of rhetoric and culture. Hinds, for example, has examined the notion of reader responsibility in Japanese (1987); Fen-Fu Tsao has looked at cohesion, coherence, and style in Mandarin and English (1983); Connor has studied the argumentative patterns used in four languages (1987); and Scarcella has categorized the orienting skills used by native and non-native speakers of English (1984). However, some studies raise serious questions about the concept of contrastive rhetoric as something that leads to negative transfer in the classroom: Connor and McCagg, for instance, found that the culture-specific patterns did not emerge when L2 students paraphrased a text, since they remained faithful to the propositional order of the original English text (1983); and Mohan and Lo (1985) found that Chinese students' problems with organizing ideas came not

from any apparent indirectness of the Chinese language and its rhetorical patterns, but from the emphasis on correctness in their Hong Kong instruction. They thus posited developmental factors as being more important than negative transfer.

Even though we lack clear confirming data of the negative transfer that different rhetorical styles may induce, the classroom applications derived from the contrastive rhetoric research have been many--and persistent. In 1967, Robert Kaplan recommended the copying or manipulating of "carefully controlled models" (p.15), progressing to "slot-substitution drills" before finally composing on an assigned topic. After pattern drill at the syntactic level, he recommended "more pattern drill at the rhetorical level" (p.15). His "sermon" as he called it then, tongue-in-cheek, was taken to heart by many teachers and textbook writers, not just in 1967 but for many years. Many of our L2 textbooks in use today include large numbers of exercises asking students to write a paragraph with a given topic sentence, to write a paragraph putting given information in the "correct" order, or to read an essay and write one on a parallel theme with parallel organizational principles. The influence of patterns spread: other influential practitioners recommended controlled composition, guided writing, the imitation of models--anything so that the students would produce only prescribed, safe and relatively error-free texts according to an established model. This emphasis on patterns derived from the urge to divide up writing into skills, to see it in sets of subject matter, to provide order for the teacher and a clear arrangement of material to be covered.

However, more recent research, since 1981, has examined not just writing on the page but the writers themselves: what they do as they write, what their attitudes are to their instruction and to their instructors' feedback. The picture shown by this new research, with its emphasis on processes, is <u>not</u> similar to the picture produced by text analysis research. It does not depict L2 writers fighting against the rhetorical and linguistic patterns of L1 and fighting against error. Rather, it shows L2 writers using strategies similar to the ones native speakers use (Zamel, 1983). It shows them exploring and discovering content-- their own ideas--through prewriting, writing and revising, in a recursive way, just as native speakers do. They think as they write and writing aids thinking. They interact with the emerging text, their own intentions, and their sense of the reader (Raimes, 1985, 1987). Their knowledge of L1 writing helps them form hypotheses in L2 writing (Edelsky, 1982), and students often use L1 to help when composing in L2 (Lay, 1982), particularly in transferring planning skills (Jones and Tetroe, 1987). In short, researchers have found that, in this complex cognitive task of writing, the difficulties of NUS writers do not stem soley from the linguistic features of the new language and the contrasts with L1 but largely from the constraints of the act of composing itself.

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This new emphasis on what writers do as they compose has led to recommendations for the use of classroom materials that emphasize composing processes: the invention and revision of ideas, with feedback from readers. L2 literature thus is similar to the literature on L1 writing in that it now recommends journals, freewriting, brainstorming, students' choice of topics, teaching heuristics (devices for invention), multiple drafts, revisions, group work, peer conferencing, and supportive feedback (for a comprehensive description of L2 composition teaching, see Hughey et al. 1983 and Raimes, 1983).

What do we see, though, when we look at the actual books? How much is the new theoretical approach included? An examination of some L2 writing textbooks gives us a picture as depressing as that seen by Welch and Rose. The books fall into three types, and I will illustrate each in turn:

1. Some books stick relentlessly to the traditional approach, emphasizing grammar, form, and models. Part of the reason for this might be that grammar, form, and models are easier to teach, since they are neatly algorithmic. We can give prescriptions to follow--like the five-paragraph theme--and nice clear rules. Examples 1-4 in Appendix 1 show just how little language and meaningful communication the student is expected to generate in doing these traditional writing tasks. The content is given, supplied in the book. The student is given not only the content but the organization and most of the words. The student is doing an exercise, not "solving complex open-ended problems" (Rose, 1983, p.211), and certainly not generating or communicating meaningful ideas in L2.

The sample illustrative readings included in these types of books are often as wooden as those shown in Examples 1 and 4. They are for the most part written by the textbook authors in order to illustrate a point of form. So we often find specially written samples of a standard five-paragraph theme for the students to imitate. This is precisely what Ann Berthoff calls the "muffintin" approach to language (1981, p.28), in which ideas are seen as formed first and then poured into the form that language gives them.

2. Just as Welch saw new theories being recognized by having one process chapter added, so too in L2 composition, some books recognize the new theories, and try to tack them on to the traditional approach. We find, for example, "process" in the title of a book that is devoted mainly to paragraph patterns, though it pays lip-service to process activities with a brief appendix on "The Journal" (Reid and Lindstrom, 1985); another book has one chapter on "Process" (Kaplan and Shaw, 1983); yet another includes a "Revising" section in each chapter, but then belies a process approach by giving quite midguided and contradictory prescriptions for paragraphs (Appendix 1, #5: Blass and Pike Baky, 1985).

3. A few books attempt to transform the new theory into practice, though in so doing they may go to extremes. One book, for example, includes sections on

"Getting Feedback," "Revising," and "Editing" in each chapter. The problem is, though, that in each case, regardless of the subject matter, the wording of those sections is exactly the same in each chapter, over and over again for twenty chapters! (Appendix 1, #6: Cramer, 1985). Thus revising is presented as formulaic, divorced from content, algorithmic. Strategies have become prescriptions.

Why is it that our textbooks fail to reflect recent composition theory? The reason is, I suggest, the same as the one proposed by Welch and Rose for L1 composition: that textbooks are static while writing is dynamic. Textbooks are linear while writing is recursive. Once we recognize these principles of dynamism and recursiveness, once we acknowledge that composing is generating language and communicating meaning, then patterns and subskills won't work for us. Nevertheless, we have to recognize that in our field, too, publishers and teachers cling to a set of shared beliefs, an ideology, that is not supported by the recent theories. That ideology, shared by language teachers and publishers, is that teachers and students need and want the prescriptions, the clearly illustrative passages, the manipulative exercises. Even though the writing process itself has been shown to be messy and chaotic, not cleanly linear, the prevailing belief is still that we have to clean it up and teach the rules in order to teach it at all. The clinging to shared beliefs is well illustrated in even the third--1986--edition of an influential teacher-training book as the author comments on marking compositions: she tells us to deduct points for errors, conceding "you may prefer, if ideas are important, to give two points for ideas. If you think four ideas are necessary, give 1/2 point for each" (Finocchiaro, 1986, p.88). Accuracy comes first, ideas are tacked on as an afterthought. That's far from being in the forefront of current theory about language learning or about composing.

So if our L2 writing textbook follows this lead and reflects an ideology not consistent with current theory, not consistent with the approach that we as teachers have established, what are we to do as we design our syllabus and our learning activities? For many of us the answer is "Adapt." We assign a textbook, dip into it, change it, supplement it. For others the answer is "Xerox"; they copy sections from as many books as possible. As an author I'll treat that one with the proper contempt and will move on. Others resign themselves to the inevitable: their answer is "Live with it." They're the ones who yawn in class--and whose students yawn, too. The answer I'd like to recommend is this: "Set priorities." A textbook should only be expected to provide secondary material for us, perhaps some good advice on writing, some clear explanations of grammar, some editing principles, and/or a selection of good readings to analyze. What we really should focus on in a writing class are our primary texts. I'll turn to those now.

The primary texts in a writing class I see as these:

- the students' texts: that is, the writing the students do;
- the teachers' texts: that is, the comments we write on their papers;
- other authentic texts: supplementary readings for writing stimulus and for close analysis.

Since a writing course has no fixed content to cover, but devotes itself more to solving problems of communication of ideas and problems of language, textbooks written for broad sales will inevitably be general (hence the search for patterns) and cannot be context-specific. A textbook can't predict what any one student will write, can't print and evaluate that draft, comment on revisions, or point out errors. The readings in textbooks are frequently written by the authors merely to illustrate points of form, and frequently lack interest and grace, as well as authenticity. When students are locked in to examining uninteresting readings, and then have to do exercises and write an essay on an assigned topic, trying to do exactly what the teacher wants, then it's no wonder that there is not much engagement with language or with the urge to use language to communicate. To be consistent with current theories of second language acquisition, a writing course needs to provide the comprehensible input of real readings, whether professional or student writing, needs to allow communication of ideas in speech and writing, and needs to focus on meaning before form--but not in place of form.

To show how a class can be built around these three types of primary texts, I will describe a teaching sequence in a course I taught recently at Hunter College, and I will hope to show, too, how the primary texts we used can address issues of purpose, audience, content, form, grammar, and all the things composition teachers worry about, including the demands made by a curriculum and by an institution such as our school or university.

The class was asked to freewrite for ten minutes in response to a quotation from an article by Sissela Bok (1978) about whether doctors should tell their patients the truth. The students formed groups of four, passed their freewrites around and read each other's, thus establishing readers other than the teacher, and readers not concentrating on accuracy but on meaning. Then each group reported back as to the variety of opinions expressed within the group. We held a whole class discussion of the issues involved, which I wrote up on the board as they emerged. From writing and talking we turned to reading. The students took the article home with them and were asked to read it and respond to its main ideas in their double-entry notebook, a notebook in which they wrote on the right hand side a summary of the reading and any favourite quotations, and responded on the left hand page with their own comments, questions, associations, and stories. They then wrote a first draft of an essay based on the question

posed in the first sentence of Bok's article: "Should doctors ever lie to benefit their patients?" Since my university demands that students pass a fifty-minute essay proficiency test, I asked the students to time themselves and complete the draft within that time limit, thus adjusting my use of the primary texts to institutional demands.

This sequence of writing, discussion, reading, writing, and more writing was followed by even more reading, writing, and discussion. The next class session was devoted to peer response. In pairs, the students exchanged drafts, read each other's draft, responded to it in writing on a guided response sheet (see Appendix 2), and then discussed with each other their responses. The response guidelines concentrated on content, but also asked student readers to make a one-sentence summary of every paragraph, thus asking them to pay attention to paragraph main idea and support. Then the students changed partners and repeated the task. Each student thus talked to two other students about his or her draft and took home two written response sheets. That night I too read the drafts and responded to them. But I made no mark on the students' written pages. Instead, I wrote each one a response, anything from half to a full page, in which I tried to do four things:

1. find something to praise;
2. make comments about content and organization;
3. ask questions about content;
4. pick out two-three areas (verbs, agreement) that the student should proofread carefully for in the next draft. I also indicated three lines in which representative errors occurred, without identifying the error.

You might wonder why I abrogated my responsibility as a language teacher, put away the red pen, and made no correction of error. Could this feature of my teaching design have any roots at the theoretical level? To answer this, I've summarized for you the L2 research on feedback and response (see Appendix 3). Direct correction of error has been shown not only to not improve accuracy (Robb; Ross and Shortreed, 1986), but to be confusing and misleading to students (Zamel, 1985). Our research sees writing and rewriting, with substantive and constructively critical comments (Radecki and Swales, 1986; Cardelle and Corno, 1981) as more beneficial than direct error correction.

The students, armed with two other students' response sheets, and with my response, revised at home. They handed the revision in to me. When I had received their first draft, I had counted the number of T-units (O'Hare, 1973, pp.47-49) and the number of errors. (A T-unit is a "minimal terminable unit," not necessarily marked by punctuation but by one main clause and all or any attached subordinate clauses or nonclausal structures). I did the same with the second draft. Now, I hadn't corrected a thing, there had been no focus on accu-

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racy, but what do you think happened to the number of errors? The number of errors per T-unit decreased by 21% from draft 1 to draft 2. In addition, of the errors I located for the students in draft 1, only 47% (less than half) reappeared in draft 2--either corrected or remaining as errors. The other 53% had occurred in passages that were either changed or deleted totally in the second draft.

So if I had spent my time carefully correcting every error, the students would probably have been much more faithful to their original text and would not have worked on clarifying their ideas, cutting, adding, and changing. Students, as Cohen found (1987), focus their attention according to the signals we send. Let me illustrate this: the sequence I've just described I followed with two classes. In one of those classes, I paid more attention to the students' first language background by teaching a unit on the sources of error; after I noted the location of three errors, I asked students to write down what they thought their error was and to speculate about its cause--L1 interference, generalization about L2 rules, careless mistake, and so on. That group ended up correcting 47.6% of the errors I located, while the other group corrected only 18.5%. That is, they paid attention to what the task told them to pay attention to.

We see, then, that analysis of students' texts and of authentic readings played a large part in our activities. In both classes, we discussed and analyzed the reading in detail, treating it in the same way that we treated the student texts: we summarized each paragraph, we found the author's main idea, we examined how the writer introduced that idea and supported it. In addition, we looked at the tenses the author had chosen and commented on the rhetorical use of questions. I engaged in close reading at the sentence level, too: I scrutinized their second drafts for errors in verb use and sentence structure, and built classroom activities and exercises around the students' sentences in their contexts. So with no grammar textbook in hand, the issue of accuracy was emphasized, but within the context of meaningful communication instead of prefabricated sentence or paragraph exercises.

When we look at this sequence in terms of the texts used, we see no drill, no manipulative exercises, no imposed artificial models. And no textbook. In many institutional settings, however, textbooks are assigned. But since most writing textbooks reward conformity, not risk, we should not build a whole course around them. We can still make student writing and our response the primary texts, and use the assigned book as backup. For instance, a textbook section on main idea and support could have been assigned after we had analyzed the reading by Bok or after the students had analyzed each other's draft. Or once grammar problems arising in the drafts had been noted, students could have been assigned a few textbook exercises before working on editing their own sentences. When the focus is on the students' texts, with authentic texts used and treated in exactly the same way as their texts, students see their own writing as authentic, written to be read. As they write, they need the chance to experiment,

to take risks, for writing is, as Peter Elbow says, "The ideal medium for getting it wrong" (1985, p.286). It is also, I contend, the ideal medium for eventually getting it right. And thus it is a valuable medium for language learning.

Teaching writing is not covering subject matter. It's providing tasks for the generation and use of language in communicative situations. It's providing the opportunity to take risks and test out hypotheses. N S Prabhu has argued lucidly and forcibly that "any collection of tasks acting as materials for task-based teaching can only have the status of source books for teachers, not of course books" (1987, p.94). The publicist who wrote the brochure copy for my latest book, Exploring Through Writing, saw the third part of it, the pictures and readings, as "a rich sourcebook." New perceptions about teaching and texts are crossing continents, challenging the old system of shared beliefs. In our writing courses, we'll use sourcebooks to provide information about generating and organizing writing, instruction on grammar and editing, and authentic readings. Our course books we'll produce ourselves. Happy writing to you and your students.

Appendix 1

TEXTBOOK SAMPLES

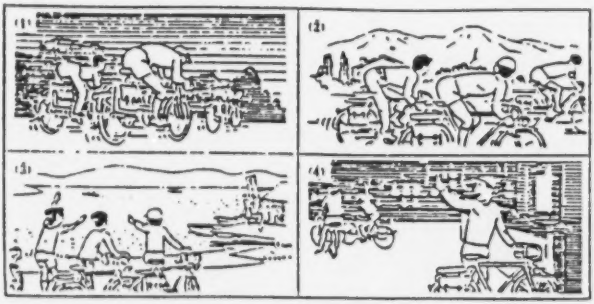
1. Attending a soccer match is never boring. On the contrary, seeing two teams compete is exciting. Following the action of the game is always fascinating. Also, witnessing the speed of the players is exhilarating. Observing the skill of both teams is satisfying. Yet, watching a favourite team lose is disappointing. At such times, being a spectator is frustrating. However, watching an important soccer game is always thrilling.

Tell a friend about soccer. Begin each sentence with **It is...to...**

Your first sentence: **It is never boring to attend a soccer match.**

2.

A. 絵を見て、（ ）内に適当な語句を入れたり、イラストの動詞を適当な形に
か入れたりして次の英文を完成しなさい。



Go on a cycling tour is a lot of fun. Last Sunday I went *cycle* with my friends. We started (①). We (②) while *ride* on our bicycles. Towards noon we (③). We spent about an hour *row* on the lake and *walk* along the shore. We left there at one and returned home (④). We covered nearly 150 kilometers in a day!

B. My Big Adventure という題で英文を書きなさい。

〈参考語句〉 ドライブ driving, fishing, hiking, mountain climbing, rowing, スケート skating, skiing, yachting, *etc.*
道路 footpath, highway, ice rink, mountain, river, sea, skiing ground, *etc.*

Akira Ota et al. A New Guide to English Composition. 1. Tokyo: Tokyo Shoseki, 1978.

3. TOPIC SENTENCE: Soccer is more fun to play than American football.

A. Less dangerous
   1. Doesn't permit excessive violence
   2. Players have no fear for their safety; quickness and agility are prized more than brute strength

B. Faster
   1. Play is very nearly continuous for each 45-minute time period
   2. Players are always moving, always playing

C. More integrated tactics
   1. Each player both attacks and defends
   2. Each team plays both offense and defense

CONCLUDING SENTENCE: Because soccer is a game of speed and total athletic ability, and because it is exciting to watch as well as play, it is rightly one of the most popular sports in the world.

Joy M Reid and Margaret Lindstrom. The Process of Paragraph Writing. Englewood Cliffs, New Jersey: Prentice-Hall, 1985, p.110.

4. I go shopping every weekend. I usually buy many different things. I go to the supermarket and drugstore. I sometimes go to the department store and the hardware store.

At the supermarket, I buy many groceries. I usually buy rice, beans, meat, green vegetables, and fruit. There are usually many people in the supermarket. It is very crowded. I usually spend a lot of money because food is very expensive. At the drugstore, I buy toothpaste, aspirin, soap, and shampoo. At the department store, I look at shoes, hats, and coats. I go to the hardware store if I need nails or a new hammer. There are many interesting things in the hardware store.

I go home after I finish my shopping. I am usually tired after I finish my shopping.

Instructions for student's composition:

1. Write three paragraphs about your weekend shopping on 8 1/2 x 11 inch loose-leaf notebook paper. Remember to indent and leave margins.

2. Put the following information in your composition:

   Paragraph 1 - Tell where you go shopping.

Paragraph 2 - Tell what you usually buy or look at.
Paragraph 3 - Tell what you usually do after shopping. Tell how you feel after shopping.

3. Take as many structures, ideas, and words from the model as you can use in your composition.

Linda Lonon Blanton. Elementary Composition Practice, Book 1. Rowley, Mass.: Newbury House, 1979, pp.23-24.

5. P. 13...One characteristic of a topic sentence is that it contains only one idea. This is because the purpose of a paragraph is to discuss only one idea... Read the following pair of topic sentences and select the better one. Which one has only one idea?

(a) The French are famous for their love of liberty, equality, and brotherhood.
(b) The French are famous for their love of liberty.

****

P. 17-18. Read [the]...Then choose the best topic sentence from the three possibilities given.

In introductions as well as in general conversations, speakers maintain frequent eye contact. That is, they look directly at each other. Most people become nervous if there is too much eye contact: This is called staring. When shaking hands, people shake firmly and briefly. The expression "He shakes hands like a dead fish" refers to a limp or weak handshake, a sign in the American culture of a weak character. Prolonged handshaking is not unusual.

Topic Sentences:

1. Direct eye contact is important during introductions in the United States.
2. In America, limp handshakes are a sign of weak character.
3. Direct eye contact and firm handshakes during introductions are customary in the United States.

Laurie Blass and Meredith Pike-Baky. Mosaic 1: A Content-Based Writing Book. New York: Random House, 1985.

6. After the feedback session put your draft aside and let it have a chance to "incubate"-to let more ideas develop in your mind. Then look at it again. Think of the comments you got during feedback. Ask yourself the following questions as you plan a revision:

1. *What is the purpose of this piece?* What am I trying to get across here? Are there several points? What idea would unite all of them?
2. *Who is my audience?* What are these readers like? Are they a lot like me, or are they different? Will they understand my ideas without much explanation, or do I need to go into more detail on some points my readers may not understand? How can I convince my readers that the point I am making is valid?
3. *What is the best "voice" to use?* Knowing my purpose and my audience, should I sound formal, or is informality called for Should I be light- hearted and humorous, or do my purpose and audience need a serious approach?

Once you have a sense of your purpose, audience, and voice, revise your paper. You may want to outline it first, or jot down some notes.

Nancy Arapoff Cramer. The Writing Process: 20 Projects for Group Work. Rowley, Mass.: Newbury House, 1985.

Appendix 2

RESPONDING TO WRITING

Read another student's draft and write your responses to the following questions. Then return this sheet to the writer.

1. Who wrote the draft?

2. What main idea is the writer expressing about doctors and lying? If there is one sentence in the draft that contains that main idea clearly, copy it here. If there is not one sentence that expresses it, what do you gather the writer's main idea is?

3. What does the writer do to introduce you to the general topic of doctors and lying?

4. How has the writer supported the main idea? What reasons does the writer give you for holding his/her point of view?

5. Write a one-sentence summary of what each paragraph after the introduction is about. That is, how would you continue this sentence about each paragraph:
   The 2nd paragraph says that...
   The 3rd paragraph says that...
   etc.

6. On the back of this sheet, write any suggestions you have for the next draft. What do you think the writer could do to improve on this draft?

7. Your name:

Appendix 3

SURVEY OF L2 RESEARCH ON FEEDBACK AND RESPONSE TO COMPOSITION

STUDY	CONCLUSIONS
Cardelle and Corno 1981 Performance data collected on eighty students in five Spanish classes. Homework exercises were given praise of correct form, criticism of errors, criticism + praise, or no feedback on error.	Superior achievement when errors were addressed with constructively critical feedback.
Zamel, 1985 Analyzed 105 texts--fifteen teachers' responses on students' essays. Relates this to prior analysis of L1 essays.	Comments are often confusing and arbitrary; they focus on local concerns and errors. Teachers even misread texts and mislead students. They seem to expect no revision beyond surface level.
Radecki and Swales, 1986 59 ESL students at four different levels completed questionnaire on attitudes to comments and opinions on usefulness. Eight students were interviewed.	Responses led to classification of students into 3 categories: receptors (46%) resistors (13%), and semi-resistors (41%). Receptors preferred

	substantive comments and marking of all errors.
Robb, Ross, and Shortreed 1986 134 Japanese freshmen in four sections wrote weekly essays and revised. Feedback varied in degree of salience provided. Essays were measured for accuracy.	Direct correction of error did not result in more accuracy. All groups improved with practice in writing over time.
Cohen, 1987 217 students (in ESL, freshman composition and foreign language courses) completed questionnaire on what they did with teacher feedback on their last corrected paper.	Students mostly made a mental note of comments and attended mostly to grammar. Teachers comment dealt primarily with grammar and mechanics.
Fathman and Whalley 1987 three studies of eighty ESL students and different teacher feedback on writing about a picture sequence with immediate or delayed rewriting.	Grammar feedback more strongly affects grammar than content feedback affects content. Holistic content evaluation scores not affected by focus on grammar. Rewriting tends to improve writing, regardless of type of feedback.

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